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ON INSTRUMENTATION.

BY FR. NIECKS.

"AT no period of musical history have people talked so much about instrumentation as in our time." So wrote Berlioz about fifty years ago, and we of the present day can repeat the words with increased emphasis. He was wrong, however, in saying that the art of instrumentation was unknown at the beginning of the 18th century. Even if we see in the works of the 16th century, in the *Ballet Comique de la Royne* (1582) and in less important productions, nothing but artless accumulations and alternations of instruments, we must recognise that Monteverde laid in the first half of the 17th century the foundations of such an art, and cannot deny that a hundred years later Alessandro Scarlatti (1659–1725) was in possession of a complete though simple one. What Berlioz might have said, and perhaps meant to say, is, that in comparison with the instrumentation of his own day that at the beginning of the 18th century was little developed. If our music progresses in the old grooves, a time will come when musicians will look as condescendingly upon Berlioz's achievements in instrumentation as he looked upon those of the operatic composers of the early 18th century. But will music progress in the old grooves? Will it be possible to go on adding instrument to instrument, and to extend infinitely the technique of each? Or shall we witness instead a complete revolution, a striking out in a new direction, such as took place about the end of the 16th and the beginning of the 17th century? The latter alternative is the more probable one, for after all the capacities of instruments and instrumentalists are limited, and so also are the capacities of the human ear. Indeed, admitting a continuous advance to be inconceivable is tantamount to admitting the unavoidableness of a revolution, stagnation being a condition not long endurable in art. Some will, no doubt, object to this conclusion that the practical inexhaustibility of instrumentation can be mathematically proved, that, given the instruments now in use in the orchestra, the possible combinations reach a fabulous number. No, I retort, instrumentation is only ideally inexhaustible, not practically. And why? Because

among your vaunted fabulous number of possible combinations there is a very large portion so similar that they are practically identical. It is true that not two leaves, not two blades of grass, are alike. But are the differences visible to the naked eye or without close scrutiny?

There was a time when such a thing as the art of instrumentation had no existence; now one is tempted to think that the whole art of music consists in the art of instrumentation. It is cultivated with the greatest ardour by students, and worshipped by the exoteric as an awe and wonder-inspiring fetish. Not all, however, are of the same way of thinking. A friend and brother musician of mine is in the habit of saying when the subject is broached: "Bah, with instrumentation you can make even the C major chord interesting." Now that is a fact, and a great deal of fine and effective instrumentation has really nothing or extremely little behind it. But let us not despise instrumentation because it is used for tricking out the insignificant and for palliating the inane. The fact that you can do this proves that instrumentation is an immense power. And power may be used for good as well as for evil.

Instrumentation has often been called "colouring." I consider this a very happy figure of speech. Of course, there have been objectors. But, then, what truth has not been attacked, what falsehood has not been defended, what saint has not been dragged into the mire, what moral monster has not, so to speak, been canonised, in this age of paradoxes and unscrupulous ambitions! Well, how is this art of musical colouring * to be learned? It is not teachable to the same extent as the other branches of the art, the most and the best of it has to be acquired by observation—by the attentive reading and hearing of the works of the great masters. The only really teachable part is the elementary matter, which comprises the compass and the capacities of the several instruments. With this part the pupil must familiarise himself practically as well as theoretically, that is to say, he must learn to write for the instruments as well as talk about them, first singly and then in combinations of more and

* The reader cannot misunderstand me, and imagine that I am using the word in the long obsolete sense of "ornamenting" or "variegating."

more complexity.* After that the teacher's chief task will be the analysis of the best orchestral works, the pointing out of the noteworthy procedures and the effects produced by them. The advantage derivable from the teacher's corrections of the compositions submitted to him by the pupil is slight compared with the advantage accruing to the latter from his own observation. Moreover, every student of instrumentation has it in his power to compel almost any master to be his teacher. He has only to orchestrate a pianoforte or some other arrangement of an orchestral work and then turn to the original score, and the composer, however high his position, however great his aversion to teaching may be, cannot refuse to comment on the disciple's attempts. The constant aim of the student must be the training of the ear as well as the eye. Unless the reading of scores is supplemented by the hearing of performances, and the hearing of performances by the reading of scores, his labours are of little avail. Even under the most favourable circumstances the young orchestral composer is doomed to many disappointments. How often do not his noblest intentions, the dearest children of his imagination, turn upon him with a grin of fiendish mockery! He must therefore habituate ear and eye to what is best, and above all store his memory with facts, *i.e.*, with effects and the means for their production. Unless the inner consciousness is well garnished, you will not be able to draw much from it. This consideration ought to convince learners that it is not enough to study one style of instrumentation. The more styles they study, the better and more original their own will become.

A great help in the acquisition of the art of instrumentation is a practical acquaintance with the instruments. To play them all, or even a few, well, is impossible, and to play them imperfectly perhaps the reverse of advantageous. There is, however, one instrument which an orchestral composer ought to master—namely, one of the bowed stringed instruments, and by preference the violin; for while we may sufficiently familiarise ourselves with the ways of the several wind instruments by fixing in our minds their range and their strong and weak points, and by reading scores and hearing performances, real familiarity with the violin and its congeners is only obtained by an executant on the instrument. An orchestral composer who plays the violin will have always an advantage over him who does not, in the treatment of what has been called the basis and backbone of the orchestra. The many effects producible on bowed instruments and their corresponding means of production cannot be learned by a second-hand acquaintanceship with them. Think only of the many different bowings, the double-stops, chords, tremolo, pizzicato, harmonics, and the innumerable dynamical and other modifications of tone! What a non-violinist can learn is but half-knowledge at best. An examination of any book of instrumentation will show how difficult this part of the subject is; and those who thoroughly understand it will also see how even experienced composers fumble and stumble in treating of it. The importance of the stringed instruments in the orchestra demands for them

* It is one thing to know the character (colour) of each instrument singly, another thing to know the character (colour) produced by the combination of two or more instruments. In combinations one colour or instrument modifies the other. This fact proves the appropriateness of the expression "colouring" in connection with instrumentation. "Rub a little ivory black thinly over a white canvas," teaches a painter, "it will appear a distinct brown; mix the same colour with white, it becomes a neutral grey; brush this grey thinly over a black ground, it will have a distinctly bluish tinge. . . . Yellow ochre gives similar results; when lightly brushed over a white ground it seems a rich orange, when brushed in precisely the same way over a black ground it seems a sort of green. Similar effects are found with all pigments; they are warmer when laid thinly over a light ground, colder when laid thinly over a dark ground."

the greatest consideration. Let no one regard the stringed orchestra merely as a ground for the other colours (the wind instruments, &c.). Berlioz says truly of the stringed instruments that they have the greatest power of expression and an indisputable manifoldness of tints. In short, they are the most resourceful (if I may use the word) of all instruments.

Having just now named Berlioz, I will quote from this supreme authority what he says about the poetic aspect of instrumentation—namely, that it "can be as little taught as the art of inventing beautiful melodies, beautiful progressions of chords, and original, strong rhythms." This is indeed the province of genius. But out of nothing comes nothing, not even originality. The so-called original mind has its footing on and takes its spring from another mind or other minds; the so-called original idea is only the development of another idea, or a combination with or without development of two or more already existing ideas. "Our debt to tradition through reading and conversation," says Emerson, "is so massive, our protest or private addition so rare and insignificant,—and this commonly on the ground of other reading or hearing,—that, in a large sense, one would say there is no pure originality." No, strictly speaking there is none. But the modifications and development of older ideas are not often intentional imitations and borrowings; they are for the most part the outcome of unconscious cerebration. Take for instance the effect of bright light in the opening of the *Lohengrin* prelude, where the master paints the clear blue ether of the heavens, and the "wonder-working descent of the Graal accompanied by a band of angels." Wagner makes use here of four solo violinists and four bodies of violinists playing in the high regions of their instruments. It certainly is an original instrumental effect. By the means he employed the composer expressed a hitherto unexpressed idea. And yet if we could have analysed the workings of Wagner's brain when he was evolving this composition, we should probably have been surprised at seeing the odds and ends out of which this creation arose. I have not the least doubt that certain passages from Weber's *Euryanthe* would have been found among them, although their subdued glimmering light is so different from Wagner's conception. The passages in question are the *Largo*, Act I., No. 6, where Euryanthe relates to Eglantine what the ghost of Emma, the sister of her lover, Adolar, revealed to her; and the corresponding (but only similar, not identical) movement in the overture. In the former Weber employs *quattro violini soli con sordino* playing sustained notes, and 1st and 2nd *violini ripieni* and viola playing *tremolo*; in the latter, eight *violini soli con sordino*, forming four parts and playing sustained notes, to which is joined in the 7th bar the *viola tremolo*. In analysing the effects of orchestral colouring we must not overlook the design; melody, harmony, and rhythm are so closely bound up with the instrumentation that it is difficult to assign to each its exact share in the production of the effect. In this respect the *Lohengrin* prelude is an instructive example.

We have been speaking of genius and originality, those two indefinable qualities. I recommend to you for meditation and criticism Emerson's attempts at a definition. "The profound apprehension of the Present is Genius, which makes the Past forgotten. Genius believes its faintest presentiments against the testimony of all history; for it knows that facts are not ultimates, but that a state of mind is the ancestor of everything. And what is Originality? It is being, being one's self, and reporting accurately what we see; and Genius is, in the first instance, sensibility, the capacity of receiving just impressions from the

external world, and the power of co-ordinating these after the laws of thought. It implies Will, or original force, for their right distribution and expression. If to this the sentiment of piety be added, if the thinker feels that the thought most strictly his own is not his own, and recognises the perpetual suggestion of the Supreme Intellect, the oldest thoughts become new and fertile while he speaks them."

MR. E. PROUT'S "DOUBLE COUNTERPOINT AND CANON."

(First Notice.)

BY CHARLES W. PEARCE, MUS. DOC. CANTAB.

FEW words of apology are needed from Mr. Prout for any delay in the appearance of this the third volume of his series of Musical Text Books. It is less than a year and a half ago that the second volume, "Counterpoint : Strict and Free," was published, and since that time, in addition to his onerous duties as a teacher, the author has produced the four books of Exercises in Harmony and Counterpoint, noticed in these columns for February, March, April, and June of the present year, besides substantially increasing the list of his compositions and controversial writings. The marvel is that in the comparatively brief period of seventeen months he should have found still further time to write such a book as that now before us.

For here we have no hastily put together dry-as-dust collection of second-hand rules and precepts, wholly or partially gathered from works on the same subjects by previous authors; but an entirely new and original treatise conceived from first to last in a bold and independent spirit, with every desire to meet a real educational want in as useful and as practical a manner as possible. The most cursory perusal of the new book will reveal the fact that all through his pages the author has kept well before him the one simple question, *Cui bono?* Hence, a mere musical antiquarian, or one who believes that all contrapuntal study and practice should be regulated by the dead hands of the far-distant past, will meet with but scant sympathy here. Mr. Prout neither recognises nor assumes any such thing as Infallible Authority in Counterpoint; and nowhere recommends blind obedience to any rule—whether laid down by Mediaeval Contrapuntists or otherwise—which will not tangibly assist the student of to-day in his every-day training as a nineteenth century musician. But such inexorable utilitarianism does not by any means render the author wholly insensible to the claims of long-since departed contrapuntists upon our attention; for he devotes a considerable space to the exhibition of Curiosities of Double Counterpoint and Canon, wherein is shown a number of various and quaint examples, through which the reader is conducted much in the same way as if he were examining the archaic specimens of a musical museum under the explanatory guidance of an experienced curator (fully able to appreciate the superiority of the good things of modern times). The book as a whole, however, is written simply and solely from a serviceable standpoint, and no suggestion is anywhere made that a course of study shall be undertaken which does not largely promise real benefit to any earnest student who aims at becoming a composer of good healthy music modern in style, but designed more or less after the best classical models. The happy possessor of a well-stocked and extensive musical library, the contents of which he evidently has at his fingers' ends, our author is able to point out to such a

student what was the actual practice of Bach, Handel, and every subsequent composer with regard to Double Counterpoint and Canon; and from the compositions of these masters, in which such devices are employed, he is able to deduce governing principles and rules which (it is needless to say) he presents in his own clear and easily understood way for the guidance of all who may not only desire to become imitators (*longo intervallo*) of the great masters, but also intelligent hearers of their ageless works.

For even in these days of Analytical Programmes it must be admitted that an ordinary concert-goer who is well versed in the mere book-knowledge contained in such volumes as the present and its series, would be likely to get more pleasure from listening to, say, an orchestral performance by the Philharmonic Society, than another who had not so cultivated his musical perception by study of this kind. There are, doubtless, many good amateur musicians who regard both Double Counterpoint and Canon as subjects which have very little to do with the chamber music which gives them delight both to perform and listen to. If they have any ideas at all upon such matters, they associate these terms with the most uninteresting specimens of contrapuntal art they can think of (*not* Exercises composed for musical degrees, let us hope); little dreaming that "art conceals art," and that very likely many of their most favourite pieces of music are full of these same two devices, which, less skilfully made use of elsewhere, they have, perhaps, unconsciously grown to despise. Nor were the older contrapuntal treatises calculated to inspire an ordinary lover of music with very much enthusiasm for the study and perception of Double Counterpoint and Canon, dealing as they did with these subjects in the driest and most matter-of-fact style imaginable; and it must be confessed that even Sir George Macfarren, in his "Treatise on Counterpoint" (1879)—a book which was, perhaps, the first to modernise this branch of musical art—did not contrive to infuse any great amount of poetic beauty into either his descriptive text or illustrative examples of Double Counterpoint. It was reserved for Dr. J. F. Bridge to point out in the preface to his excellent Primer on this subject that "Double Counterpoint has often been employed in music *not* of a fugal character, and many opportunities for its happy introduction will be found by those who take the pains to master a subject so necessary and so useful to the true musician." This broad and enlightened view-of-the-matter, illustrated by examples and references to compositions not in the strict fugal style was a distinct advance in the right direction. Mr. Prout's new book—a full-blown treatise—coming exactly ten years after Dr. Bridge's primer, may be reasonably expected to still further exhibit the free and less restricted development of modern Double Counterpoint, and it may be stated at once that the author does not disappoint such an expectation. He multiplies his examples to a much greater extent than he has done even in his two previous volumes on "Harmony" and "Counterpoint."

These illustrative extracts may be divided into two classes—(1st) those which have been specially written at various times, say, by J. S. Bach, Kirnberger, Marpurg, Cherubini, or the author himself, in order to exemplify some particular form, application, or treatment of Double Counterpoint and Canon; and (2nd) those which have been extracted from all sorts and conditions of compositions in divers styles in order to show what may be done in this way incidentally by a modern composer in his everyday practice. These extracts will also reveal to an amateur what a wealth of subtle and hidden

ingenuity of construction in a composition may be made manifest to an intelligent performer or listener whose perception of contrapuntal artifice has been quickened by patient and diligent study.

A new book of such magnitude, treating upon two such important subjects, and standing as a link between its two predecessors and those which it is hoped may succeed it in an educational series which is daily becoming more and more popular and widely-read, manifestly demands more than the limits of one article for anything like an adequate notice. It is proposed to deal only with Part I. of the book in the present article, reserving an account of Part II. for next month's issue of this paper.

Chapter I. is, of course, introductory, and at the outset shows Mr. Prout to great advantage as a good definition writer. It is not given to every writer on music to be able to explain musical terms in as clear a manner as we find them here set forth. The happy medium between curt brevity and wordy circumlocution has been successfully attained. After defining the terms Double, Triple, and Quadruple Counterpoint, and Inversion, the author proceeds to assist the student "to calculate with ease and accuracy what intervals are produced by the inversion of other intervals at any given distance, and also, when two Counterpoints are inverted with respect to one another, at what interval the inversion is made." Here is really the pith of the whole matter: on these two calculations everything else in Double Counterpoint depends; but, although the former has, of course, been fully dealt with in every previous treatise on the subject, because it is manifestly indispensable from the composer's point of view, it is not every writer who has gone so fully into an explanation of the latter calculation which is obviously the *analyst's* (or performer's and listener's) point of view. The book is worth getting for this first chapter alone. J. S. Bach's "Wohltemperirtes Clavier" is drawn upon for illustrative purposes almost from the very first; the well-known subject and counter-subject of the G minor Fugue (Vol. II., No. 16) being made to serve in the threefold aspect of an example of Double Counterpoint in the octave, twelfth, and tenth, according to the composer's treatment of the same in bars 5, 28, and 36 respectively.

Chapter II. deals with Strict Double Counterpoint in the octave and fifteenth. Like Sir George Macfarren, the author shows how this may be constructed upon a fixed song or given subject (in semibreves) according to either of the Five Species. He uses the two *canti fermi* so often treated in his last volume, "Counterpoint," for this purpose; with an accidental coincidence in § 41, where the specimen of Fourth Species turns out to be identical with the example given in § 268 of the earlier volume. All through this chapter, as well as elsewhere generally, the author places himself in a student's position—applying himself patiently to the task of writing invertible Counterpoints to a fixed *canto fermo*, and in this way, by actually finding out from personal experience where the shoe pinches, he is able to explain difficulties, and smooth away every *crux* as soon as it presents itself. Every example is copiously annotated in a manner which more than suggests to the reader's mind the encouraging influence of a personal lesson from the author himself. There are several features of interest in this chapter which deserve attention. We are shown, for instance, how the ungainly and inconvenient width of interval between two parts written in Double Counterpoint in the fifteenth may be got over by placing the under part an octave higher, and the upper part an octave lower than before when writing the inversion. Again, rather more liberty

is allowed as to *implied* harmony than was the case in Simple Counterpoint. "We may be content now," says Mr. Prout, "if we avoid the absolutely *bad* progressions." Hence, not only are several of his "possible" root-progressions from the table on p. 32 of "Counterpoint" admitted, but the hitherto rigorously-excluded sixth over the dominant of a minor key (Macfarren's famous 3) out of dire necessity finds a place also, being figured with brackets thus—(6)—to show that it implies an interval and not a chord, because in Double Counterpoint the claims of melody are superior to those of harmony. With respect to these concessions, at first sight, one is here tempted to charge Mr. Prout with inconsistency, or at least with lowering his standard in the face of difficulty; but a thoughtful perusal of this chapter will at once remove any such impressions from the mind. The compulsory character of Double Counterpoint is well shown in § 25, where in the illustrative example "up to the fifth bar (to borrow a metaphor from the chess-board) every move is literally forced." The treatment of the interval of the fifth in every species but the first is most cleverly taught; it is in the abuse of this interval that an exercise is most often marred, and hence Mr. Prout's readers will be grateful for the help he has rendered them in this particular. One use made of the fifth as a harmony note in the Second Species will show the thought our author has expended upon this branch of his subject. He allows the fifth on the second half of a bar, preceded by an accented passing note, but (as its inversion will be a fourth) it must be *quitted* as well as approached by step. This is the example given:—

The above explanation of the passage removes the necessity for regarding the E flat as the bare interval of the sixth over the dominant allowed by Macfarren, but condemned by Mr. Prout in his "Counterpoint." Whatever opinions may be entertained concerning such an explanation, one thing is certain: the author does his utmost to be consistent with the principles and rules laid down in his former volume. Another important concession in this chapter is the permission given to write two chords in a bar. Two examples from actual composition are quoted as specimens of Double Counterpoint written against a subject, the notes of which are of equal length—one from Handel's *Judas Maccabaeus*, the other from Mozart's Mass in C minor.

In Chapter III. we are shown how to write Strict Double Counterpoint in the tenth upon a fixed semibreve subject in all the Five Species. Everybody knows how exceedingly difficult—if not tiresome—this kind of work is. Mr. Prout is, therefore, to be congratulated upon having produced a really interesting chapter, written according to the same plan as the last. By placing himself *in statu pupillari* and working away at exercises in which he endeavours, as far as possible, to carry out the harmonic principles he has always maintained in "Counterpoint," and at the same time bending these according to circumstances whenever he feels it necessary to preserve a good flow of melody, he succeeds by such means in offering to the student many practical observations and suggestions, which, if not entirely new, at any rate have the stamp of novelty from the pleasant and attractive manner in which they are presented. Thus,

at the outset of this chapter our attention is called to the striking *tonal changes* brought about by inversion in the tenth; that not only are the names of the notes changed by its means, but their position in the scale and their consequent relation to one another will also be altered, so that "the whole character of a melody is changed by inversion in the tenth, unless we add accidentals to take it into another key." Much time and temper will be saved by the two pithy rules given in §§ 54 and 55: "No consecutive intervals of any kind are allowable," and "only contrary and oblique motions are available." Other limitations follow, such as there being "no note available for inversion which can be placed above the leading note in a minor key—at all events in the first species;" directions for avoiding the four augmented intervals between various degrees of the minor scale; until the author sums up in the somewhat sweeping assertion that "Double Counterpoint in the tenth requires so much to be avoided, that its rules may be compared to the laws of the Decalogue, nearly all of which begin with the words THOU SHALT NOT." All considerations of implied root-progressions are therefore at once cast to the winds, the student being allowed to "content himself if his melodies are good," and so we find the false relation of the tritone suffered to creep into an example in § 67, and the melodic form of the minor scale to be heard in the bass in § 68—the use of both these licences being obviously unavoidable. In the Second Species, a passing note quitted by a leap of a third is introduced for the sake of obtaining "a better melody," and accented passing notes are also allowed for the same reason in § 71. The author now begins to consider that he is allowing a considerable number of licences for Counterpoint in the *strict style*, and reminds us that "in actual composition Double Counterpoint in the tenth is only written in the *free style*." In the Fourth Species he is obliged to allow "the use of all rising suspensions (just as in harmony), provided they move by step to a consonance." Nor is he even here open to the charge of inconsistency; for all through his "Counterpoint" he ever maintained the principle that as difficulties increase, rules must be relaxed. His last example in this chapter § 78—one in the fifth species—is really a charming little piece of two-part Counterpoint; and, altogether, we cannot but feel that Mr. Prout has made strict Double Counterpoint in the tenth at least *practicable* in all the Five Species, and that by so doing he has considerably lightened the subsequent labours of a student. Eight *canti fermi* written specially for the practice of this kind of counterpoint are given at the end of the chapter.

We enter the next Chapter (IV.—*Strict Double Counterpoint in the twelfth*) with relief, and leave it with jubilation. The author informs the student at its beginning that he will, "on arriving at this one, experience something of the same feeling of relief as a mountaineer who, after toiling up a terribly steep and rough place, comes to a piece of comparatively level ground." At its conclusion, when the student has acquired a practical mastery of its contents, he is told that "he may congratulate himself that his labours in the domain of *strict Counterpoint* are at an end." What could be more inviting than these two statements? We are first shown how infinitely less the tonal character of a melody is changed by inversion in the twelfth than by that in the tenth, and that we are no longer prohibited from using consecutive thirds, or similar motion; but we are soon cautioned against the use of certain melodic progressions, in both major and minor keys, which will bring about augmented intervals when inverted. And so on. Having described the author's *modus operandi* in the two previous chapters, it

is only necessary to say here that he is equally successful. The Fourth Species is well known to be extremely difficult in double counterpoint of the twelfth; because we are manifestly debarred from using the seven-six suspension, without which this species is "nothing worth." It is enough to say that Mr. Prout has faced the foe with characteristic pluck, and given us two specimens of this tough kind of writing; and that he is very glad when he gets to the Fifth Species. He dismisses the consideration of Strict Counterpoint with these words:—"He [the student] will find Double Counterpoint in the free style comparatively easy if he have prepared himself for it by a conscientious course of hard work at the preliminary and technical part. The fundamental principles to be borne in mind will be the same by which he has hitherto been guided, and with which he may reasonably be supposed to be now familiar; but the strict study he has been through will give him a command of free writing, without fear of his abusing his liberty, which, it may be confidently affirmed, can be obtained in no other way." We are fairly launched in the free style in Chapter V., wherein we are taught how to write Double Counterpoint in the octave, tenth, and twelfth, on a *choral*. Here, of course, we are allowed all the modern resources of harmony, and being no longer restricted as to the length of our notes, find it unnecessary to practise writing in any other than what may be called a free Fifth Species; in which we may employ the same rhythmical figure for several consecutive bars, if we desire to do so. Two dissonant notes may be taken together, provided that they clearly represent or imply a fundamental discord (we are evidently getting into the region of implied harmony once more). As may be expected, the two-part inventions of J. S. Bach furnish us at this stage with considerable food for thought. Much interest attaches itself to the use of the diminished seventh in free Double Counterpoint, Mr. Prout pointing out, in his keenly observant way, that its usual resolution, "though unavailable for inversion in the octave, is quite practicable for either the tenth or the twelfth." And much the same, too, with the augmented sixth. We are next shown how, with certain limitations, intervals above certain notes of the scale, which were quite impossible in Strict Double Counterpoint, because of the dissonances caused by their inversion, are quite admissible in the free style directly fundamental discords may be introduced. The melody of the choral, "O gesegnetes Regieren," is then selected as a *canto fermo* upon which to write double counterpoints in the octave, tenth and twelfth, and Mr. Prout gives us three well-constructed examples. The basses are fully figured, so that there can be no doubt now as to what harmony is intended, and each example is copiously annotated with clear and interesting explanations of the author's treatment, the passages more difficult to understand being actually filled up by him in four-part harmony. A most instructive chapter throughout.

Next, we pass on to the consideration of Free Double Counterpoint on a Florid Subject, in Chapter VI. This is a long chapter (thirty pages), but decidedly one of the most interesting in the book, Mr. Prout being never happier than when he is discoursing upon the practice of the great masters, from whose different and varied works all the many illustrative examples are here drawn. He begins by showing us how "the subject and counterpoint should be contrasted as much as possible, both in melody and rhythm"; next, how contrast may be obtained by the inversion being made in a different key and mode; then how the inversion of a dissonance in the octave changes only the *position*, and not the *nature* of a chord. Again, how to obtain variety by contrast of melody and

rhythm when *both parts* are in notes of comparatively slow time ; how passages in double counterpoint may be effectively made use of in string quartets, symphonies (both quick and slow movements), variations on a theme, scherzi, overtures, and vocal works ; and amongst other things we notice how the melodies of the two parts in Double Counterpoint may in their inversion be modified slightly to suit the compass or the technique of the voices or instruments for which they were not designed in the first instance. From that wonderful passage in Bach's "Art of Fugue," No. 10—so often quoted—we see how new counterpoints can be formed by adding thirds and sixths to the subjects—a matter which is further exemplified by an extract from the same composer's Fugue in G minor—that which we saw quoted in Chapter I. The incidental specimens of Free Double Counterpoint in the tenth are very few, because most scarce ; only half a bar from Handel, two short extracts from Masses by Jomelli and Haydn, half a bar from Mozart's Sonata in D, and an entire sentence from the author's Symphony in D, No. 4, which needs no apology for its insertion. The illustrations of inversion in the tenth conclude with a long extract from Bach's well-known canon in that interval from the "Art of Fugue," given here with interesting annotations. Double Counterpoint in the twelfth has more incidental examples to illustrate it than that in the tenth, because these are less rare. An entire movement by Kirnberger, from Clementi's "Practical Harmony," written throughout (except four bars at the end) in Double Counterpoint of the twelfth, concludes this section of the chapter. Mr. Prout then deals with what he calls "electro-plated" Double Counterpoint (an adjective borrowed this time, perhaps, from Birmingham rather than from Billingsgate), which he defines as "a theme accompanied in the reverse position by another counterpoint bearing a general resemblance to the first, but not identical with it." Two charming specimens of this "inferior substitute for the genuine metal" (by Haydn and Mendelssohn) illustrate what is meant by (at first sight) such a disparaging term. The chapter ends with an eloquent panegyric on Bach, "the unrivaled master of all masters."

We pass, in Chapter VII., to the consideration of Double Counterpoint with free parts added. Here we are shown the background of several of the contrapuntal pictures exhibited in the last chapter, of which we saw there only the principal figures in the foreground ; and are also instructed how to paint such a background, and complete the surroundings of invertible subjects already familiar to us. In other words, having been taught before how to obtain a contrapuntal jewel, we are now to learn how we may best set it. Mr. Prout, as usual, proceeds at once to dispose of the chief difficulty to be encountered, viz., "the fact of there being two given subjects instead of one considerably limits the choice of harmony." He shows us that two notes standing at the interval of a minor sixth, for example, are capable of being harmonised by at least nine different chords, and then goes on to discuss the question, "Which notes of the subject are to be treated as harmony notes, and which as auxiliary or passing notes?" All this is remarkably well done ; and then, by way of example, he takes the first eight bars of his Double Counterpoint in the octave on the choral, "O gesegneten Regieren," in § 114, and adds free parts to this same phrase in no less than ten different ways. Assuredly no pupil who may use this book can ever say that the author prescribes tasks for others from which he himself would shrink. And these examples are really artistically written in the true diatonic style demanded by the ecclesiastical character of the principal *canto fermo* ; with not the least attempt to display the harmonic resources of the

"Day system." Each example is annotated, and altogether a very pleasant bit of reading is here afforded to any one who takes the least interest in the study of counterpoint. The remainder of the examples in this chapter contain the "filling up," by the great masters themselves, of the Double Counterpoints which were presented more or less in outline in the last chapter—a most useful way of imparting instruction, especially with the running commentary so amply provided by Mr. Prout upon his many selected musical texts. The chapter ends with some capital suggestions for practical exercises in writing "additional parts" to Double Counterpoints. And, after the painstaking way in which the student has been instructed how to accomplish this task, some highly successful results ought, in due course, to follow.

We now come to a subject which, our author tells us, "most treatises (except Cherubini's) either pass over in silence, or dismiss in a few contemptuous words as unworthy of serious attention." Such a remark would at first make us think we were being invited to examine the archaeological part of the book, if we did not steal a glance onwards, and detect the name of Beethoven over no less than five of the examples, as well as those of Handel and Bach over some of the rest. At any rate, then, we are coming to nothing very antiquated or out-of-date when we read as the heading of Chapter VIII., "Double Counterpoint in the Rarer Intervals." These are the ninth, eleventh, thirteenth, and fourteenth. Mr. Prout confesses, however, that it is quite probable that where incidental Double Counterpoints in these intervals are to be found, "their occurrence is the result of accident rather than of design. It would, therefore, be useless to give the student any rules for writing such counterpoints ; but, for the sake of completeness, and as musical curiosities, we shall in this chapter give a few examples of each variety." In addition to the three composers just named above, Marpurg, Lobe, and Cherubini are made to contribute special examples from their respective treatises. Beethoven is chiefly represented by his Mass in D, from which marvellous work we have given us incidental examples of all these rarer invertible counterpoints. Mr. Prout must have been at some pains to have unearthed these Beethoven specimens, and their appearance at all in a chapter of this kind will be a revelation to many musicians. The first example, on page 107, at first sight scarcely seems to be a bit of Double Counterpoint at all : however, when it is exposed to the analytical test proposed in Chapter I., we see it in its true colours ; but whether the composer was conscious at the time he penned it that he was writing Double Counterpoint in the ninth is, indeed, a matter few can feel certain about. No treatise of this kind would be complete without a quotation from J. S. Bach's magnificent five-part Fugue in C sharp minor (Vol. I., No. 4). As in the extracts from this work (bars 49-51, and 79-81) given by Mr. Prout, the relative position of the two subjects is unchanged—i.e., they are not inverted in the ordinary sense ; the author again applies his analytical calculation to prove conclusively to us that the passage is in double counterpoint of the thirteenth. In § 235, however, he shows us that the same passage is actually inverted by Bach later on in the fugue (bars 92-94) in the fourteenth. Mr. Prout recommends the invention of short passages, similar to those just referred to, as being profitable, "interesting, and even amusing, for there is no greater delight to the earnest student than that of overcoming some formidable difficulty."

The last chapter in Part I. deals, of course, with Triple and Quadruple Counterpoint. Always watchful for what will prove a difficulty to the student, Mr. Prout at once lays his finger upon the chief *crux*—what must be done

with the fifth of a chord? He tells us plainly that in the strict style (which, of course, we have now *done with*) it cannot be used at all except as a passing note. He then disposes of the "cheapest" kind of Triple Counterpoint—something cheaper even than "electro-plate"—(that obtained by adding thirds above or below a double counterpoint in the octave) by reducing it to an absurdity, on account of the atrocious treatment of second inversions of triads, which must make their appearance sooner or later; and he even goes to the length of showing what a pattern constructed on this system by even such a master as Cherubini comes to if it is exhibited in *all* its inversions. But enough. Mr. Prout has discovered the real peculiarity of Triple Counterpoint, which is, as he says, *the treatment of the fifth of the chord*. What has really to be attended to is "the approaching and quitting the fifth of a chord, in whatever part, only in a manner in which the bass of a second inversion could be approached and quitted." Accordingly, all he has to do is to apply the rules for the employment of second inversions given in § 164 and § 165 of his Harmony treatise to the treatment of the fifth of a chord in Triple Counterpoint, and the difficulty vanishes. This is sound advice, and as original as it is simple. The illustrations to this chapter are remarkably good. Of course, the inexhaustible "Wohltemperites Clavier" is again drawn upon (what a mine of contrapuntal wealth that is!), and Cherubini's treatise on "Counterpoint and Fugue." We also have another example from Beethoven's Mass in D; but the two freshest quotations are an example of Triple Counterpoint from Haydn's Quartet, Op. 20, No. 6, and another of Quadruple Counterpoint taken from a fugue on four subjects, which forms the finale of the same composer's Quartet in C, Op. 20, No. 2, in which no less than six different inversions of the four themes are shown. Mr. Prout concludes thus:—"Such counterpoint as that which we have treated of in this chapter can only be mastered by great patience and perseverance. The great composers were unremitting in their studies, and any one who can write the more elaborate varieties of counterpoint with correctness and fluency, may justly say, like the Roman captain of old, 'with a great price obtained I this freedom.'"¹ Thus far, the new book promises, indeed, to be a most valuable contribution to English musical literature, and a work which no teacher or student ought to be without; but there are greater things yet to come in Part II. Every chapter, indeed, seems to grow more interesting as the book proceeds, and such a work cannot fail to be as useful to those who have long ago fathomed the mysteries of Double Counterpoint as to those who are only just entering upon its study.

HEREFORD MUSICAL FESTIVAL.

THE one hundred and sixty-eighth meeting of the Three Choirs of Hereford, Gloucester, and Worcester was held in the first-named city from the 8th to the 11th ult. There were several circumstances that gave to this Festival more than usual interest. Firstly, there was a Royal visit—a matter of rare occurrence at these gatherings—the Duke and Duchess of Teck, with members of their family, honouring the pretty city on the Wye with their presence at the opening performance. This, although it might not enhance the beauty of the music, undoubtedly aided the charity, as many visitors were drawn to the city who might otherwise have stayed away. Then there was more than an average production of new works, all by English composers; and finally the *début* of a very young musician as conductor of so important a celebration. It is gratifying to be able to state that the whole affair was a success. The principal vocalists were Madame Albani, Miss Hilda Wilson, and Miss Anna Williams, Miss Hilda Coward, and Miss Mary Morgan, Mr.

Edward Lloyd, Mr. Charles W. Fredericks, and Mr. Edwin Houghton, Mr. Santley, and Mr. Brereton. A capital orchestra, numbering about seventy, was led by Mr. J. T. Carrodus. Mr. Done, of Worcester, was the organist at the morning performances; and Mr. C. Lee Williams, of Gloucester, officiated in a like capacity in the evening; and Mr. G. Robertson Sinclair, organist of Hereford Cathedral, conducted. The chorus, a little over two hundred strong, was made up of the Three Choirs, with members of choral societies from each of the three cathedral cities, and help from Oxford and Leeds, Mr. Alfred Broughton bringing about a fourth of the whole number, not quite so many as on previous occasions. This is to be regarded as a hopeful sign, for a chorus of home production should be aimed at in every Festival centre.

Proceedings began on Monday, the 7th ult., with a rehearsal lasting throughout the day. At the service on Tuesday morning the Rev. Canon Phillpott, Chancellor of Hereford Cathedral, preached a special sermon, urging the claims of the charity in eloquent and forcible language. He paid a touching tribute to one who occupied his place that morning, three years ago—the Rev. Sir F. A. Gore Ouseley, whom death had removed since the last Festival. I looked in the various books of words for a reference to another who, since the same period, had gone over to the great majority—Dr. Langdon Colborn, late organist of Hereford Cathedral, and conductor of the Festivals in that city. I found none, which I would fain hope arose from some regrettable oversight.

At half-past one on Tuesday, the 8th ult., the Festival proper began with Mendelssohn's *St. Paul*, Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Santley, being the principal vocalists. Concerning their part of the work it need only be said that it was worthy of the occasion. The chorus was somewhat unequal in its performance; but "Rise! up! arise!" and "Oh great is the depth!" were magnificently given, and the orchestral work was good throughout. Mr. Sinclair at once demonstrated that he has the making of a good conductor, his beat being clear and firm, and his direction intelligent.

The evening concert of Tuesday took place in the Shire Hall, with the following programme:

Symphony in B flat		Schumann.
Song	"Die Junge Nonne"	Schubert.
Choral Ballad	"The Battle of the Baltic"	Stanford.
Overture	"Die Meistersinger"	Wagner.
Preislied	"Die Meistersinger"	Wagner.
Part-Song	"The Last Night of the Year"	Sullivan.
Recit. and Air	"O Ruddier than the Cherry"	Handel.
Song	"Lochinvar" ("Marmon")	Mackenzie.
Choral March	Now Dawneth ("The Bride")	Mackenzie.

Professor Stanford conducted a very spirited performance of his ballad. The chorus was small, but efficient; and if the band was too powerful, it at least gave a vivid colouring to the setting of Campbell's stirring lines. An outburst of applause greeted the conclusion of the performance, and the composer was recalled with acclamation. The symphony and overture were, under the circumstances, very well performed, for it cannot be expected that a conductor can in such a case get orchestral effects only possible to long experience. How the other items went will be evident from the names of Miss Anna Williams, Mr. Edward Lloyd, Mr. Santley, and the Leeds Choir, as executants.

The programme for Wednesday morning in the cathedral was a long one. It began with Mozart's Requiem—a performance somewhere stated to be in celebration of the centenary of the death of the composer—which was given in a most impressive manner, the chorus singing being conspicuously fine. Beethoven's *Sinfonia Eroica* followed, and in the cathedral its noble strains were heard with greatly enhanced effect. The *scherzo*, however, was taken much too fast. After the interval Dr. H. J. Edwards, of Barnstaple, Devon, appeared at the conductor's desk to direct the first performance of his motet, "Praise to the Holiest." The words are seven stanzas from Cardinal Newman's "Dream of Gerontius." They are, in the poem, supposed to be sung by a choir of angelics as the soul of Gerontius is borne by an angel into the presence of God for judgment. The poem is one of those mystical productions, the effort of imagination of a devout recluse; and a true musical setting would be a work of

immense difficulty. Dr. Edwards, however, has taken these stanzas as they stand by themselves, and has emphasized the feeling of the opening lines :—

"Praise to the Holiest in the height,
And in the depth be praise."

Consequently, the prevailing sentiment is of a jubilant character, and in that sense the composer has undoubtedly succeeded in his intention. I cannot enter into an analysis of this short composition—it only takes fifteen minutes in performance—but must simply say that the solo was beautifully sung by Madame Albani, and both chorus and band were perfectly efficient in their parts. Wagner's *Parsifal* prelude—performed for the first time in an English cathedral—produced a great effect, not that the performance was perfect, but because its intensely religious spirit was, through the surroundings, brought home to every listener. Sullivan's Festival *Te Deum*, composed for performance at the Crystal Palace in celebration of the recovery of the Prince of Wales from his illness in 1872, completed the lengthy programme. The music rarely attains to the lofty character of the Ambrosian Hymn, but, after a striking opening, it becomes very secular in tone, and the close, although grandiose, is not elevating.

In the evening Stainer's cantata, *St. Mary Magdalene*, written for the Worcester Festival of 1883, was revived. The work is musicianly, melodious, and suave, but no deep chord is struck, and the impression after hearing it is that of sweetness, rather than of power or fidelity of expression. The composer conducted. Mendelssohn's "Hymn of Praise," finely performed, concluded the programme. The vocal soloists of the evening were Miss Anna Williams, Miss Mary Morgan, Mr. Edward Lloyd, and Mr. Brereton.

Thursday morning's performance was one of those phenomenal feasts of music only to be met with now at the Three Choirs meetings. Beginning at half-past eleven, it lasted, counting the interval of one hour, until close upon half-past four in the afternoon. The first work presented was *A Song of Judgment*, the words selected from the first three chapters of the Book of Habakkuk (with one text from Ezekiel), by the Rev. J. Powell Metcalfe, M.A., and the music composed by Charles Harford Lloyd, as the "exercise" for the degree of Mus. Doc. conferred upon him this year. The music is good throughout, but the subject seems so lacking in definite motive that I doubt if it will be of much interest to a concert audience. Inclusive of the Prologue, there are ten numbers, the sixth divided into three, and the eighth into two sections. Each has prefixed to it a title, as, "The Prophet's Lament," "The Awakening Conscience," "The Judgments of the Lord," "The Majesty of the Lord," "The Confidence of Faith," and "Trust in the Lord God." The choral writing is the most important of the work, and the most extended is a movement, with incidental solo for soprano, *in modo d'una passacaglia*. The theme is treated with great ingenuity in direct and inverted form, and the harmonic setting is varied and rich. The final chorus contains a double fugue, accompanied, worked out with much skill, and interesting in itself apart from the scholarship displayed. The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Edwin Houghton, and Mr. Brereton. All did well, and it is necessary only to refer to Mr. Houghton, because this was his Festival *début*. He has a pleasing tenor voice, and sings not only without affectation, but without that bane of so many present-day vocalists—the *vibrato*. The band and chorus left nothing to be desired, and Dr. Lloyd conducted a very fine performance.

The motet, "Blessing, Glory," long, but erroneously, attributed to Sebastian Bach, came next. In one section the first chorus was replaced by the solo quartet, the vocalists being Miss Hilda Coward, Miss Mary Morgan, Mr. C. W. Fredericks, and Mr. Brereton. I suppose there is some precedent for this; but there ought now to be no excuse for giving the wrong name as the composer of the effective but commonplace music, since it has been long known not to be by Bach.

Dr. Mackenzie's "Benedictus," as arranged by the composer for small orchestra, with the theme given to all the violins, comes out with wonderful dignity in the cathedral. The performance, under Mr. Sinclair, was one of striking excellence.

Next followed the only work expressly composed for this Festival, Dr. Hubert Parry's setting of the Latin text of Psalm cxxx, *De Profundis*. This is for three choirs, soprano solo, and orchestra, and is simply the most wonderful piece of choral writing of the age. At the rehearsal there was too much reverberation for the "parts" to come out very clearly, but at the performance it was much more satisfactory. The Psalm is divided into five sections, two of which are solos. The melodies have an old-world air about them that is touchingly charming, and they were sung with appropriate feeling by Miss Williams. The opening chorus is profoundly impressive, rising to an agonised climax; and the last, beginning with a fugue, sopranos united leading, increases in volume as a mighty river, as voice after voice is added, and finally, when all twelve parts are displayed, the soprano solo crowns the harmonic structure, which with stupendous grandeur marches to the close. The composer conducted a performance which alone will make the Hereford Festival of 1891 memorable.

The second part of the programme consisted of Spohr's oratorio, *Calvary*. The book of this oratorio was compiled by Rochlitz, and originally set to music by Schicht, with the title, "The End of the Just;" afterwards remodelled, it was offered both to Mendelssohn and Spohr, the former declining it as he was contemplating his oratorio *St. Paul* at about the same time. Spohr took the work in hand in the spring of 1834, but, his wife dying in the following November, it was for a time laid aside. The first performance took place at Cassel, on Good Friday, 1835. Professor Taylor prepared an English version of it, and Spohr was invited to conduct the oratorio at the Norwich Festival of 1839. Of the performances since then—not very many, by the way—this was, I believe, the next in order at a musical festival. The work contains many beauties—the first chorus, "Gentle night, O descend," "Though all thy friends prove faithless," and "When this scene of trouble closes," being only a few to be instanced; but coming last in a long programme it was impossible that the wearied listener could do it justice, and even the performance suffered in so far as the chorus was concerned, signs of distress being evident in the worn tone of the voices. The vocal principals were Miss Anna Williams, Miss Mary Morgan, Mr. Houghton, Mr. Fredericks, and Mr. Brereton, and their efforts left very little to criticise. Mr. Fredericks, a former member of the cathedral choir, in this work fully justified his engagement by the committee. His voice is not powerful, but he sings like an artist.

Mendelssohn's *Elijah* drew the largest audience of the Festival on the Thursday evening, upwards of 2,000 persons attending the performance. Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Santley, being the principal vocalists, it may be imagined that the performance was a fine one. Mr. Santley was in excellent voice, and again proved himself incomparable as the Prophet. In the concerted numbers every one of the soloists was engaged, and Mr. Ineson, bass, of the cathedral staff, gave effective assistance. The chorus singing was superb, the orchestra at its best; and Mr. Sinclair had the satisfaction of presiding over as great a performance of Mendelssohn's work as the annals of the Three Choirs Festival have on record.

Very little less successful, from the popular view, was the performance of Handel's *Messiah*, on the Friday morning, which brought the cathedral celebrations to a close, the audience numbering only five short of 1,900. Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Santley, and Mr. Brereton, all contributed to the artistic success, and were worthily seconded by band and chorus; and Mr. Sinclair, in laying down his baton, might congratulate himself on having come through so trying an ordeal in such a triumphant manner. He is a very young man for such a position, but has evidently been trained in a good school, and is as great in promise as in actual achievement.

A very pleasant termination to the Festival at Hereford is the chamber concert given at the Shire Hall on the Friday evening. Formerly the Festival wound up with a ball, as it did in Birmingham, but the anomaly was even greater in the cathedral city. Those who are fond of what may be termed quiet music found their satisfaction in the programme, which was as follows :—

Quartet in c minor, Op. 4, No. 2. Strings	<i>Spoerh.</i>
Madrigal "Awake, Sweet Love"	<i>Dewland.</i>
Song "Hymne an den Schöpfer"	<i>Henschel.</i>
Quintet in E flat, Op. 44. Piano and Strings.	<i>Schumann.</i>
Part-Song "My True Love hath my Heart"	<i>Smart.</i>
Song "Furibondo spirò il vento" ("Parthenope")	<i>Handel.</i>
Songs "The Tears that Night and Morning"	<i>H. Lane Wilson.</i>
Quartet in A, Op. 18, No. 5. Strings	<i>M. V. White.</i>
	<i>Beethoven.</i>

With Messrs. J. T. Carrodus, W. H. Eayres, R. Blagrove, and C. Ould, furnishing the "strings," the quartets were, of course, well given. Miss Llewela Davies, a young lady from Brecon and pupil of the Royal Academy of Music, displayed a brilliant touch in the Schumann quintet. The songs were most successfully given by Miss Hilda Coward, Mr. Brereton, and Miss Hilda Wilson, in the order named, the last-mentioned having the questionable honour of the solitary encore of the Festival. I say questionable, because the compliment was refused by artists on the Tuesday evening, and Festival audiences ought to be above such gratifications.

Looking at the programmes as a whole, a very fair range was presented, although it might be urged that Mendelssohn had too large a share. Haydn, of the old masters, was overlooked, and many notable modern names were omitted, but it is not possible in four days to include everyone.

The books of words were commendable for one thing—they were free from directions to the audience to stand during the performance of any particular numbers, thus leaving the hearers in possession of their proper liberty. In the notes on the new works the remarks were often of a critical, rather than descriptive nature. Criticism should rather follow, than precede, the performance of a new work, and even critics by profession, if they are worthy of the name, like to form their own judgment from what they hear, without previous direction, so to speak. But for the mass of hearers it may be acceptable to know beforehand when and where to admire. This may seem but a small matter, but the tendency is on the increase, and not confined to Hereford, so that it is not altogether out of place to notice it.—S. S. S.

BIRMINGHAM MUSICAL FESTIVAL.

In altering the date of this triennial music meeting from the end of August to the beginning of October the Committee are only reverting to a proceeding dating from 1805. From that year to 1834, the first Festival held in the Town Hall, the meetings were all held in October. But it was not the desire to return to old usages that influenced the managers this year, rather was it the altered position of society in regard to the holiday season. It was found of late years that Birmingham was empty during the month of August, and that fact began to tell upon the receipts.

This time the Festival opens on Tuesday, the 6th inst. The programme is of great interest, notwithstanding the absence of novelties as compared with previous Festivals. Mendelssohn's *Elijah* will occupy the post of honour on the opening morning, and in the evening a short cantata, by Dr. A. C. Mackenzie, *Veni Creator Spiritus*, will be performed for the first time, the composer conducting. At this concert the Third Symphony of Brahms will be heard for the first time in Birmingham. On Wednesday morning, Bach's *Passion* according to St. Matthew will be presented, and the evening will witness the production of a new dramatic oratorio, *Eden*, by Professor Villiers Stanford.

Handel's *Messiah* occupies its accustomed place on the Thursday morning, the usual version instead of the Franz score will be employed, the conductor being Mr. W. C. Stockley. A miscellaneous programme in the evening will include Dr. Hubert Parry's "Blest Pair of Syrens," and Joachim's Hungarian Concerto for the Violin as the principal items. On Friday morning the Requiem Mass, specially composed for this Festival by Antonin Dvorák, will be produced, the programme also including the *Parsifal* prelude of Wagner, and Beethoven's Seventh Symphony; and in the evening the Festival will be brought to a conclusion with a performance of the "Faust" of Berlioz. The principal vocalists engaged are Madame Albani, Miss Anna Williams, Mrs. Brereton, and Miss Macintyre,

sopranis; Miss Hilda Wilson and Madame Hope Glenn, contralti; Mr. Edward Lloyd and Mr. Iver McKay, tenori; and Mr. Santley, Mr. Watkin Mills, Mr. Brereton, and Mr. Henschel, bassi. Dr. Joachim will make his first appearance at an English Festival as solo violinist; Mr. C. W. Perkins will officiate as organist; chorus master, Mr. Stockley; and conductor, Dr. Hans Richter. The band numbers 128, of which 86 are strings, the leaders being Messrs. A. Burnett and E. Schiever. The chorus consists of 102 sopranis, 69 contralti, 21 alti, 89 tenor, and 93 bassi—374 in all, making an executive force of just 500, the librarians, Messrs. A. Mapleson and W. Thompson, being "non-combatants."

It is pretty safe to assert that visitors will not easily recognise the interior of the Town Hall this time. The whole of the front entrance has been remodelled, and instead of narrow passages and awkward staircases, will be found a commodious vestibule, with noble flights of steps to the galleries. The hall itself has been redecorated in a charming manner, and the installation of the electric light will show what Birmingham can do in this way. There are to be no more "draughts," but a system of warming and ventilating that other localities may take as a pattern; and, by no means least, the old benches will be replaced by comfortable velvet-upholstered armchairs. The Leeds plan of serial tickets has been adopted, and everything that can conduce to success has been carefully considered. It is hoped that the public response will be as liberal as the arrangements made by the city and the Festival Committee.—S. S. S.

THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,
CONSISTING OF*

**HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS,
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.**

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AN HISTORICAL SKETCH (continued from page 200).

Friedrich Heinrich Himmel' (1765—1814), the well-known composer of the operetta *Fanchon*, wrote a concerto in D, a sextet, quartet, trios (sonatas for piano, violin, and violoncello), a grand sonata with flute, Op. 14; a sonata for four hands, and one for two pianos, fantasias, variations, marches, &c. Anton Eberl (1766—1807), who was by some Viennese musicians preferred to Beethoven, was a shallow, uninteresting, and merely manufacturing composer. His solo concertos, Op. 32 and 40, and the concerto, Op. 45, for two pianos, his sextuor, 2 quintets, 2 quartets, 6 trios, duos, and 6 sole sonatas, 2 duet sonatas, fantasias, &c., are each and all forgotten; only his two sets of variations on the airs, "Zu Steffen sprach im Traume" and "The Manly Heart," are still used, because they are published under Mozart's name. Although the style of Mozart is imitated, a close examination will soon show the difference between Eberl and Mozart. A much more solid and thinking composer was August Eberhard Müller, who, born at Nordheim (Hanover), died in 1817, at Weimar. Although Müller wrote for the organ, flute, and voice, we have here only to occupy ourselves with his pianoforte compositions: of these his 15 (16?) caprices are most remarkable, for they testify a rare prescience of the future progress of technical execution; his caprices are, on the whole, founded on Clementi's principles, but present a good deal of new material; their form is that of a first sonata movement, in which are introduced the most varied technical figures, which even now in our present day are of substantial difficulty; in some of his caprices he foreshadows the style of Hummel—in short, he is, with Clementi, the most influential

composer of this period with regard to technical execution. Besides the caprices, Müller published a very valuable method of pianoforte-playing, which was first published in 1804 at Jena, and of which the eighth edition was published by Czerny, whilst the ninth edition was printed by Peters of Leipzig (edited by Jul. Knorr). A shorter method, called "Kleines Elementarbuch," was also edited by Czerny; to this work belongs a supplement, the well-known and often used "Instruktive Übungsstücke" (Peters, 279). A concerto, trio, about 20 sonatas, several books of variations, and 8 cadenzas for Mozart's most celebrated concertos, are the other contributions of Müller to the literature of the piano. The earnest student will also turn his attention with great profit to the perusal of Müller's "Anleitung zum genauen und richtigen Vortrage der Mozart'schen Clavier-Concerpte," Leipzig, 1797 (Hints for a correct rendering of Mozart's Concerto). It is always useful to become acquainted with the ideas about Mozart as expressed by his contemporaries. The brothers *Louis Emanuel* and *Hyacinthe Jadin* must also be mentioned. The first (1768–1840) enjoys the doubtful reputation of being the inventor of the "Potpourris" and "Mélanges," a kind of *olla potrida* of opera airs; the second (1769–1802) was a pupil of the already-mentioned Hüllmandel, wrote concertos, sonatas with violin, solo sonatas, lessons, and two sonatas for four hands. He was the first appointed piano professor of the Paris Conservatoire, which was founded in 1792. The Italian *Bonifacio Asioli* (born in 1769, at Correggio, where he also died in 1832), although better known as a composer of sacred and dramatic works, wrote for the pianoforte: a sextet for piano, clarinet, horn, bassoon, viola, and violoncello, a sonata with violoncello (republished by Senff of Leipzig), a solo sonata, capriccios, fantasias, &c. His works are solidly constructed, but their effect seems at present rather a poor one. *Johann Christian Heinrich Rinck* (born at Elgersheim, Thuringia, died in 1846 at Darmstadt), from 1786 to 1789 he was a pupil of Bach's last pupil, Joh. Chr. Kittel; although most famous as organist, and composer for the organ, he composed also for the pianoforte, and published trios, sonatas with violoncello, duet sonatas, and variations. Eighteen solo sonatas were published in 1799 by *Giovanni Battista Grazioli* (born in 1770 at Venice, where he also died as organist of San Marco), one of his sonatas, a very bright and pleasing composition, is to be found in Pauer's "Alte Meister" as No. 5. *Jan Willem Wilms* (born in 1772 at Witzleben, died in 1847 at Amsterdam) composed concertos, quartets, trios, sonatas with violin; also sonatas for four hands, a grand solo sonata (1793), and six sonatinas, which appeared in several editions. For the sake of completeness, we have also to mention a Royal amateur composer, namely, Prince *Louis Ferdinand of Prussia*, who, born in 1772, was killed in the battle of Saalfeld, 1806. He was a patron of Dussek, and took a lively interest in all musical and literary matters of his time; of his several works for chamber-music, the quartet in F minor, Op. 6, has been in former times a great favourite; it will be remembered that Beethoven dedicated his beautiful concerto in C minor, Op. 37, to this unfortunate, highly romantic, but very erratic prince, whose life and adventures were often used as a subject of novels. *Joseph Wölff*, who was born in 1772 at Salzburg, died in 1812 in London. He was a pupil of Leopold Mozart (father of the illustrious W. A. Mozart) and Michael Haydn. His improvisations were even more admired than those of Beethoven, and his wonderful execution was a theme of universal admiration. Of his sonatas nothing is now remembered but his "Diable à quatre" and "Non plus ultra." He published 6 concertos, 18 trios, about 30 solo sonatas, sonatas for four

hands, a great many variations, preludes, &c. The andante and rondo of the "Concert militaire" are republished in the "Classic Companion."

(To be continued.)

Our Magazine of Good Words.

If art does not enlarge men's sympathies, it does nothing morally.—*George Eliot*.

MUSIC is a science of the heart that perishes under the anatomic knife of the philosopher.—*Emmanuel Bach*.

THE useful, the agreeable, the beautiful, and the good are distinguishable. You are wrong in resolving beauty into expression or interest; it is quite distinct; indeed, it is opposite, although not contrary. Beauty is an immediate presence, between (*inter*) which and the beholder *nihil est*. It is always one and tranquil; whereas the interesting always disturbs and is disturbed.—*S. T. Coleridge*.

A TRUE master trains no pupils but again masters.—*Schumann*.

POETRY as it exists now on earth in the various remains of ancient authors; music as it exists in old tunes or melodies; painting and sculpture, as they exist in the remains of antiquity, and in the works of modern genius; such is inspiration, which cannot be surpassed: it is perfect and eternal. Milton, Shakespeare, Michael Angelo, Raphael, the finest specimens of ancient sculpture and painting and architecture—Gothic, Grecian, Hindoo, and Egyptian—are the extent of the human mind. The human mind cannot go beyond the gift of God the Holy Ghost. To suppose that art can go beyond the finest specimens of art that are now in the world is not knowing what art is: it is being blind to the gifts of the Spirit.—*William Blake*.

MUSIC is emphatically the connecting link between the spiritual and the sensuous life.—*Bettina von Arnim*.

THE very gnarliest and hardest of hearts has some musical strings in it; but they are tuned differently in every one of us, so that the selfsame strain which awakens a thrill of sympathetic melody in one may leave another quite silent and untouched.—*J. R. Lowell*.

TWO powers are necessary to everything really great—one creative, the other receptive.—*F. Max Müller*.

THE multiple forms of art being but a kind of incantation the very diverse formulas of which are destined to evoke into its magic circle the feelings and passions which the artist wishes in some sort to render sensible, visible, audible, tangible, in order to communicate their tremors, genius manifests itself by the invention of new forms adapted sometimes to feelings which had not yet risen in the enchanted circle. In music as in architecture, sensation is connected with emotion without the intermediary of thought and reasoning, as is the case in eloquence, poetry, sculpture, painting, and the dramatic art, which demand that one should first know and understand their subject, that the intelligence must have seized before the heart is troubled by it. How can it then be otherwise than that the mere introduction of unusual forms and modes should be in this art an obstacle to the immediate comprehension of a work?—*F. Liszt*.

IN the critical study of art range is not necessary to penetration, and labour should be directed less in width than in depth.—*E. Fromentin*.

WINTER is a pause in music.—*Alexander Smith*.

AT times it is beneficial to regard what we cannot do as everything, what we can do as nothing. It is sometimes only by forgetting the things which are behind that we

J. B. WECKERLIN'S "LAUTERBACH."

Valses alsaciennes.

FRAGMENT.

PRIMO.

SECONDO.

p

p

mf

mf

p

p

The musical score consists of two staves of piano music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note chords followed by a dynamic instruction 'f'. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It also features eighth-note chords. Both staves continue with similar patterns of chords and dynamics, including 'p' and 's'. Measure numbers 1, 2, 3, and 4 are indicated at the end of the score. The music concludes with a final dynamic instruction 'decresc.'

p

f

ff

cresc.

1 2 3 4

The musical score consists of six systems of music, each with two staves: treble and bass. The key signature changes frequently, including G major, A major, D major, E major, F# major, and G major again. The time signature varies between common time and 2/4. The notation includes various note heads (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *sf* (sforzando). The first system ends with a fermata over the top staff and a *sempre f* instruction. The second system begins with a fermata over the bottom staff. The third system ends with a fermata over the top staff. The fourth system begins with a fermata over the bottom staff. The fifth system ends with a fermata over the top staff. The sixth system begins with a fermata over the bottom staff.

rightly press forward to those which are before.—*L. A. Grodno.*

IN the study of the fine arts they mutually assist each other.—*B. Disraeli.*

THE lover of nature has the highest art in his soul.—*Richard Jefferies.*

OUR MUSIC PAGES.

A COMPOSITION like the one of this month's *Our Music Pages* speaks so plainly for itself that there is little scope for comment. It is a part (No. 3) of a set of Alsatian Waltzes (*Valses alsaciennes*), entitled *Lauterbach*, by J. B. Weckerlin, the composer, and librarian of the Paris Conservatoire de Musique. The opening is of great simplicity. A little further on the music, without losing its simplicity, becomes piquant, and remains so up to the end.

LETTER FROM LEIPZIG.

ALTHOUGH there has been a complete change of principals at the Opera, we have still among us several members of last season's company—Frau Baumann, Fräulein Mark, Herren Schelper, Knüpfel, Wittekopf, and Marion.

Herren de Grach and Merkel, the two new tenors, have already created a most favourable impression, the former in heroic parts, the latter in lyrical characters. Herr Demuth, who replaces Herr Perron, possesses a wonderful baritone voice, sings and acts well, and is decidedly the best of the new-comers. Of the ladies, Fräulein Peivny, Fräulein Calmbach, Fräulein von Schulheim, and Fräulein Doxat, none has yet won any marked degree of popular favour; the last-named for the simple reason that she has not yet appeared.

Mascagni's one-act opera *Cavalleria rusticana* has been the chief novelty, and has been well, though not enthusiastically received. It is so short that the managers have been able to produce each evening another opera in addition to Mascagni's. This is matter for much congratulation. It has been the means of our hearing several works which, in spite of their undoubted merits, are very much neglected, such as Boieldieu's *Jean de Paris*, Hiller's *Jagd*, and Kreuzer's *Nachtlager*.

With regard to the performance of *Cavalleria rusticana*, Fräulein Mark made an excellent Santuzza. She infused into the part all the necessary passion, but the audience at no time seemed to be deeply moved. There was no demand for a repetition of the Intermezzo which has been so highly praised in some quarters, and in Rome had to be played no less than fourteen times! Herr Merkel sings the part of Turiddu with good taste. His cantilena is excellent, and he declaims the recitatives as well as the horribly bad German translation will allow. Herr Schelper as Alfio was distinctly good, and the smaller parts of Lola and Lucia were well sustained by Frau Porst and Frau Duncan-Chambers. Herr Capellmeister Paur, who conducted, had evidently well studied the opera, but his excited manner in conducting did not conduce to clearness of execution, and often disconcerted the singers when they were most in need of confidence and support.

The general reception of the opera though favourable was never enthusiastic, in marked contrast with the tumultuous applause with which it has been greeted everywhere else. There can be no doubt that it has attained success much more rapidly than *Der Freischütz*, *La Muette de Portici*, *Les Huguenots*, or *Lohengrin*, works with which no sane critic could think of comparing it as a work of art. The Italian libretto is good: it has real dramatic power, and the music often possesses the same quality. You may judge of the simplicity, not to say scantiness, of the action, when I say that although the piece lasts but an hour, choruses behind the scenes, a drinking song, and an Intermezzo have all been introduced.

The orchestration is highly spiced, and the composer has freely availed himself of effects which strongly reflect Bizet,

Verdi, Meyerbeer, and even Offenbach. The composer displays admirable knowledge of stage-effect and of orchestration. The further compositions of Mascagni will be looked for with interest, but it is very early to class him with the great masters as Herr Heinrich Pudor has been bold enough to do. This author, in order to exalt Mascagni, has found it necessary to heap the vilest abuse upon such names as Verdi, Brahms, and Mendelssohn!

Reviews of New Music and New Editions.

Augener's Edition of the Music selected by the Associated Board of the Royal Academy of Music and the Royal College of Music for the Local Examinations in Music, 1891–1892. (Edition Nos. 6,132–6,135; each, net, 1s.) London: Augener & Co.

THE publishers of these music books confer a great benefit upon all those going in for the examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music. They provide the candidates with all the requisite material, and do so at a ridiculously cheap price, saving them thus much anxiety and money. The first book (No. 6,132) contains the studies and pieces for the Junior Grade of the Local Centre Examinations—a two-part invention by J. S. Bach, two studies by Cramer and Steibelt, a bagatelle by Beethoven, a sonatina by Götz, and a romance by Rubinstein; the second book (No. 6,133) those for the Senior Grade of the Local Centre Examinations—two studies by Moscheles and Mayer, a gigue by J. S. Bach, variations by Beethoven (Op. 34), a mazurka by Chopin, and a novelle by Schumann; the third book (No. 6,134) those for the Lower Division of the Local School Examinations—two studies by Bertini and Czerny, a fantasia by Mozart, and *Sylphides* by Gade; and the fourth book (No. 6,135) those for the Higher Division of the Local School Examinations—two studies by Cramer and Löschhorn, a sonata by Haydn, and a polonaise by Moszkowski. All these pieces and studies are fingered, and the printing leaves nothing to be desired both as regards clearness and beauty. Others than candidates may take advantage of these publications; at any rate, it is impossible to get a better shilling's-worth of music.

Dix petits Morceaux pour piano à quatre mains. Op. 122. Par C. REINECKE. (Edition No. 6,961; net, 2s.) London: Augener & Co.

THE original form of these clever and charming pieces is that of duets for violin and piano. Their prettiness and popularity strongly invited an arrangement for piano alone, and the publication before us fully justifies its existence. The Prelude, the Little Song, the To the Guitar, the Savoyard, the Rustic Dance, the Miniature Sonata, the Gavotte, Harlequin, &c., are music for the young—simple, winning, and at the same time interesting.

Valse Scherzo pour piano. Par P. TSCHAÏKOWSKY. London: Augener & Co.

OF Tschaikowsky one expects something original, something piquant. This *Valse-Scherzo* does not disappoint one. The first impression is perhaps not particularly captivating, but the piece gradually grows upon one and at last fascinates. This it does, not by the richness and beauty of its melodic and harmonic material, but by an indescribable, inexplicable waywardness. For further elucidation we must send the reader to the *Valse Scherzo* itself.

Danse espagnole pour piano. Op. 381. Par F. KIRCHNER. London : Augener & Co.

WHETHER an expert would guarantee the Spanish character of this dance we cannot say, but we have no hesitation in guaranteeing its prettiness. Even measured by the Kirchnerian standard the composer's Op. 381 scores high.

March from "The Wedding of Camacho." By FELIX MENDELSSOHN-BARTHOLDY. Arranged for two pianos and eight hands by E. PAUER. (Edition No. 6,658 ; net, 1s.) London : Augener & Co.

AFTER the "Wedding March" from *The Midsummer Night's Dream* and the "War March of the Priests" from *Athalie*, Professor Pauer gives us now a pianoforte arrangement for eight hands of the March from *The Wedding of Camacho*. Of course, this work of Mendelssohn's youth cannot vie with those of his manhood. But the master's youth was not like that of less gifted men, and the same holds good of his works. Moreover, these marches ought not to be compared with each other ; they belong to different spheres of thought, feeling, and action.

Joh. Seb. Bach's Organ Works. Edited by W. T. BEST. No. 29, Fugue in C minor. (Edition No. 9,849 ; net, 1s.) London : Augener & Co.

THE present fugue belongs to the Weimar period of Bach's life. It is a wonderful work—wonderful not in profundity and elaboration, but in lightness, vivacity, and humour. "Fugal Capriccio" would not be an inappropriate designation of it. The work bears the distinct impress of genius, and shows that Bach was a supreme poet as well as a supreme craftsman.

Scherzo (in A) and Invocation (in B flat) for the organ. By D. R. MUNRO. London : Schott & Co.

REGARDED as musical compositions generally, these two pieces are very pleasing, with the exception only of the incongruous arpeggios and cadenza in the first of them. Regarded as *organ* compositions, they seem to us objectionable, especially the *Scherzo*, which is in reality a waltz.

Trois Morceaux caractéristiques pour violon et piano. Op. 31. Par GUSTAV JENSEN. (Edition No. 7,394 ; net, 2s.) London : Augener & Co.

IN these three characteristic pieces Professor Jensen, instead of rising to empyrean heights, contents himself with dallying in lowlier regions full of delight and attractiveness. A genuinely singing *Romance* opens Op. 31. It is full of feeling, and the simple, waving, broken-chord accompaniment allows free course to the melodic outpouring of this feeling. Next comes a remarkably fresh, resolute, spirited *Menuet*, with a finely contrasting *Un poco meno mosso* for a trio. A gay *Chant populaire* brings the *opus* to a conclusion. The three pieces will make many friends. They are musically, but the craftsmanship is subordinate to the ideas, which are pleasing and unsophisticated, appealing to all who have ears to hear. Of a work from the pen of a violinist and experienced composer of Herr Jensen's mettle, it is superfluous to say that it is effective.

Spring Night (Frühlingsnacht). Song with pianoforte and violoncello accompaniment. By JOS. DESSAUER. London : Augener & Co.

THE fame of Dessauer is not so brilliant now as it was forty or fifty years ago. That it was nevertheless well-

founded is proved by the present song and many others. This we may conscientiously say, and yet disagree with Féti when he speaks of Dessauer as an original genius, and of his songs as no less full of poetry than Schubert's. The flow and euphony of the melody and the fitness and naturalness of the harmony show him to be a composer by the grace of God. Purchasers will find under the music an English translation as well as the original German words.

Classical Violin Music of celebrated Masters of the Seventeenth and Eighteenth Centuries. Edited and arranged by GUSTAV JENSEN. Series II., Book 22 : Sonata in A major by G. F. HANDEL. (Edition No. 7,422 ; net, 1s.) London : Augener & Co.

HANDEL'S Sonata in A major (*Andante*, C) for violin and a figured bass for the harpsichord is a work in which executants and hearers cannot but rejoice. It consists of a beautifully expressive *Andante* (C, A major), a vigorous, manly fugal *Allegro* (C, A major), a short transitional *Adagio* (C, F sharp minor, five bars), and a blithe, graceful *Allegro* (1²/4, A major). Herr Jensen has evolved from the figured bass an excellent accompaniment—in fact, the pianist's part of the performance is now as interesting as that of the violinist's is grateful. This being so, we have not the slightest doubt that the sonata will henceforth be played more than ever.

Two Sonatinas. By J. SCHMITT. Arranged for violin and pianoforte by ÉMILE THOMAS. London : Augener & Co.

THERE is room in the repository of violin music for compositions of this nature. The easy melodiousness, unpretentious good-nature, and unfailing liveliness, are truly refreshing. These sonatinas, respectively in D and in C major, each consisting of an *Andante* and a *Rondo*, sound well—indeed, not at all like arrangements. We congratulate Mr. Thomas on the discovery of this excellent matter and the successful use he has made of it.

The Study of the Viola (Part III.). By FR. HERMANN. (Edition No. 7,652c ; net, 2s.) London : Augener & Co.

THE contents of the third part of Professor Hermann's "Study of the Viola" consist of twelve easy exercises and pieces in the first three positions. "Exercises and pieces" has to be understood (with hardly more than one exception) in the sense that the twelve items of this part are both one and the other at the same time. The character of these pleasing pieces, which have a pianoforte accompaniment, is most varied, there being an *Andante*, two *Rondinos*, a *Scherzo*, an *Elegy*, an *Allegro risoluto*, a *Scherzino*, a *Pastorale*, an *Arpeggio* study, an *Allegretto*, a *Tema con variazioni*, and a *Mazurka*. In short, the students who follow the guidance of Professor Hermann have a happy time before them.

Glees and Choruses from the works of English composers. Arranged for three female voices. By H. HEALE. Book IV. (Edition No. 4,304 ; net, 1s.) London : Augener & Co.

LIKE the preceding books, the fourth brings matter of the most wholesome and delightful kind. Michael Este is made to contribute one item, "How merrily we live" ; Dr. Callcott another, "The May Fly" ; and Sir Henry R. Bishop as many as four, "Lightly o'er the rapid Rhine," "When the Storms aloft arise," "Sigh not for Summer Flowers," and "Now the Storm begins to lower." We hope the editor will proceed with the work so

far successfully accomplished : the springs are almost inexhaustible, and multitudes are waiting to have their thirst slaked.

The Dame of the Farm (*La Fermière*). Song with pianoforte accompaniment. By J. B. WECKERLIN. London : Augener & Co.

A PECULIARITY of this song is that it is written in $\frac{3}{4}$ (or $\frac{2}{4}$) time. Were this the only notable thing about it, there would be little likelihood of its exercising any attraction on singers. "The Dame of the Farm," however, is not only written in $\frac{3}{4}$ time, but is also naïve and pretty. Both the original words by Hégesippe Moreau, and an English translation by W. Grist are given.

Part-Songs for male voices: "Martial Law" by A. E. M. GRÉTRY (Edition No. 4,885 ; net, 4d.) ; "Graces (before and after dinner) and Musical Cheers" by H. MACDONNELL (Edition No. 4,886 ; net, 3d.) ; and "Wings" by HEINRICH. (Edition No. 4,887 ; net, 4d.) London : Augener & Co.

"MARTIAL LAW" is the famous and popular march from the French master's opera *Les deux Avares* ("La garde passe, il est minuit") ; "Wings," a pleasing part-song ; and "Graces and Musical Cheers," an appropriate and effective setting of "The Lord be praised, for these and all His mercies—Amen"; "For these and all His mercies, the Lord's name be praised! Amen"; "For what we have received, God's Holy Name be praised! Amen"; "Hurrah! Long live our jovial set, laughing and joking; Good cheer like this to get, quaffing and smoking. Joyous, loud singing, or soft, with deep feeling, voices are ringing, gay laughter pealing! Hurrah!"; and "Welcome and greeting, we pledge! Joy to our meeting, we pledge! Welcome and greeting pledge we with joyous song; quaff to our meeting in goblets full and strong. Here is a health to all our friends!"

Richard Wagner. A Sketch of his Life and Works. By FRANZ MUNCKER. Translated from the German by D. LANDMAN. With illustrations by HEINRICH NISLE. London : Williams & Norgate.

HERR MUNCKER'S "Richard Wagner" is a clearly and pleasantly written sketch of the master's life. In making this acknowledgment, however, we must not be understood to subscribe to all his historical interpretations and æsthetical views and appreciations. Were we inclined to controversy, we could find plenty of matter without going farther than the first chapter. Take, for instance, this sentence. "Richard Wagner gave us a drama essentially German, in contents as well as in form . . . and in its complete artistic character of a peculiarity, such as only the German people could bring forth." The English translation has a strong foreign flavour, which, as the following quotation from the Preface shows, proceeds from something else than the American spelling. "Thankfully I have made use of what I found in these and other previous works, but have at all points endeavoured to increase, by own investigations, the knowledge transmitted to me by others. Of the entire independence of my work, I do not deem it necessary to assure readers possessed of judgment and knowledge of the subject. Just these readers, however, I would beg for their indulgence, if in this little sketch I, for the present, have only alluded to what I have reserved for a later, more extensive statement, to prove and detail more precisely." A special and very attractive feature are the illustrations, which consist of four portraits of Wagner, the houses in which he was born at Leipzig, lived at Munich and Bayreuth, and died at Venice, sketches of

some of the scenery in *Der Ring des Nibelungen* and *Parsifal*, the Festspielhaus at Bayreuth, facsimiles of two pages of his scores, &c. All this and more than a hundred pages of letterpress is a good deal for two shillings.

Operas and Concerts.

PROMENADE CONCERTS.

THE autumn season of Promenade Concerts at Covent Garden, under the direction of Sir Augustus Harris, commenced very successfully on September 12th. Many changes have taken place in this form of musical entertainment since 1838, when they were first started at the Lyceum Theatre. There were also the concerts at the Colosseum, in the Regent's Park, long since given over to the builder, and those at the Crown and Anchor Tavern, in the Strand, also a vanished place of entertainment. Curious things were mixed up with music in those days, for the general cultivation of the public was not sufficient to take interest in a symphony or a sonata. Flashy dance music culminating in Jullien's "British Army Quadrilles," which still have attractions for "the million," were blended with polkas, waltzes, and quadrilles. Slight, flimsy compositions and sometimes sensational effects were introduced, in which the trombone and the big drum and cymbals were prominent. But few of the musical doings were so eccentric as the kind of cantata called *The Last Days of Pompeii*, which Jullien produced. It was a strange mixture of music and melodrama with an eruption at the end, drowning every other sound. But the conductor was not without aspirations of a better kind, and when he thought the time was ripe for music of a higher class Jullien tried "the million" with Beethoven, but one movement was too much for a public which has since listened to entire symphonies of the greatest masters. It was not until music was more widely cultivated that these improvements took place, and at first Promenade Concerts were little more than an echo of the light dance music which, under the bâton of M. Musard, had tickled the ears of the gay Parisians, who, at last, have got *Lohengrin* at the Opéra! The whirligig of Time has brought its revenges, and to-day the more cultivated lovers of music in the gay capital are able to subdue their old rivalries for the sake of hearing a masterpiece. There was growling from the mob, but *Lohengrin* has met with a better fate than *Tannhäuser*, which, early in the reign of the Third Napoleon, was hooted from the stage. It is ever thus. To make any progress in music the more thoughtful and cultured must take the first steps and lead the way. But it was rather surprising to see Sir Augustus Harris, who has had no little experience in music-catering for "the million," starting with such an item as "The British Army Quadrilles." It seemed like retrograding ; we were, however, reassured when we looked at the list of performers, and noticed other items in the long programme. The crowd that filled the auditorium appeared well satisfied with everything, and a mighty demand was made late in the evening for a speech. Sir Augustus told his patrons that having been successful in opera, drama, and pantomime he hoped to please the public as well in his present enterprise. He has the orchestra of the Royal Italian Opera, with all the best solo players, and Mr. Carrodus, the brilliant violinist, as leader. Signor Arditto is conductor-in-chief, and soon proved himself the right man in the right place, although—probably for want of rehearsal—the orchestra was not quite up to its accustomed standard at first, and the overture to *Ruy Blas* has unquestionably been better played. Later in the evening matters improved, and the overture to *Guillaume Tell* went with all the old spirit, and the soloists were excellent. Mr. Edward Howell brought out a superb tone from his violoncello, Mr. Radcliffe was crisp and clear on the flute, and Mr. A. H. Smith was excellent on the oboe. Mr. Howard Reynolds seems to increase in effect ; his cornet solo, "The Lost Chord," was perfect in tone and style. Most admirable was Mr. Carrodus in the fantasia of Ernst in the march from *Otello*. The pure, full tone and solid execution of Mr. Carrodus would make him

a famous violinist in any country, and his services in the orchestra cannot be praised too highly. Signor Tito Mattei was the solo pianist, and he gave, with a truly volcanic tone, his waltz, *Vesuvio*. Not the highest kind of music perhaps, but remarkably effective as a show piece, and winning a perfect "eruption" of applause that was appropriate to a composition "named after a volcano." We are not great admirers of the "Infant Prodigy" system, but can fairly praise the little sisters Cerasoli, who gave the second *Rhapsodie hongroise*, of Liszt, with considerable effect. To Signor Arditi credit may be given for an excellent selection from *Aida*, and the new ballet music from Gounod's *Roméo et Juliette*, written for the Grand Opéra, Paris, was charmingly played. It was the first time this extremely graceful music was performed, and it needed a quieter audience to appreciate its delicacy. This ballet music will be introduced again. Much of it is of a kind one does not often hear associated with the ballet. The *Valse des Fleurs* and *Danse de la Fiancée* may be declared beautiful, and there are many piquant effects in the instrumentation, particularly in the treatment of the wood and strings. Besides Signor Arditi, mention should be made of Mr. John Crook, an estimable musician, who has been appointed to Drury Lane, with good results, in the orchestra there. Mr. Wilhelm Ganz is also as efficient as ever in accompanying. Miss Agnes Jansen, Mlle. Farini, Signor Abramoff the Russian basso, Signor Guetary, Mr. Charles Manners, Mr. Durward Lely, Mr. Dôme, the Hungarian baritone, and Mr. Stedman's Choir of fifty voices, all appeared on the opening night, when a new waltz, called "Old England," found great favour with the audience. The auditorium has been handsomely decorated and arranged, and the lighting could not be better. The prices are really suitable for "the million," as a thousand seats are given in the gallery at sixpence each. This, for a programme lasting four hours, and introducing so many excellent performers, is surely cheap enough for anybody.

AVENUE THEATRE.

ANOTHER musical play without words has been tried, but without the successful results attending the production of *L'Enfant Prodigue*. The story of *Yvette* is one of those feeble idyllic productions in which nobody can take any interest. A shepherd woos a rustic maiden in the mountains of Savoy. Her father, a woodcutter, is a man of practical mind, and will not permit his daughter to marry until the lover has a better income than he is likely to gain from tending sheep on the hill-sides and playing on his mountain pipe. So the swain is told to go forth and seek his fortune. He does so in a remarkable way, but without success, and is found by a lady, whose moral character will not bear the strictest investigation, in an exhausted condition outside the "Moulin Rouge," Paris. She takes him home in her brougham and the youth leads a dissipated life until warned in a vision that his sweetheart is about to enter a convent, when he quits the house where he has been sheltered and goes back to Savoy in time for the heroine to deck herself with a bridal veil instead of that of a nun. It would be hardly worth referring to, but that M. Gedalge has written some graceful music. That in which he illustrates the mountain life of the hero and the idyllic simplicity of the love scenes is pretty and has some distinct claims to consideration. Some spirited dance music is also composed by M. Gedalge for the ball-room in the Parisian scene. In fact, there were evidences in the score that M. Gedalge is a musician of considerable skill, and that he also possesses some imagination in his combinations for the orchestra. But the story had that sickly sentimentality so frequently to be met with in French productions intended to be moral (?) that the composer was evidently not heard at his best. This musical "play without words" had, in fact, no other merit than was to be found in the music, which was to some extent a compensation for the tame, trivial, and silly story which was spun out into four acts. The bright effective plot of *L'Enfant Prodigue*, the music of M. Wormser, and the capital acting, gave to that production an importance which *Yvette* at the Avenue could not claim, and as a matter of fact plays in pantomime are a mistake when carried to any length. The finest music will not make amends for the

monotony of the eternal movement of arms and legs and grimaces, which frequently have no meaning to the spectator. But people say, "It is very French," and that appears, like charity, to cover a "multitude of sins" literally, for the tone of these productions at the best is not above suspicion. There will be little cause for regret if *Yvette* should be the last of these productions, as good composers should be able to use their faculties to higher purpose than merely to accompany the eccentric gambols of a pantomimic play. Operas, oratorios, symphonies, cantatas, or even ballads, must surely give them greater scope for their abilities.

CRYSTAL PALACE CONCERTS.

IT will be pleasant news for the lovers of good music to learn that on October 10th these excellent concerts will be resumed. Mr. Manns will, of course, be the conductor, and this is a guarantee that the music will be good. No musical conductor in this country has displayed better taste than Mr. Manns in the selection of music, and his great merits as the head of the orchestra have been productive of good results. He has again, this year, proved his capacity as a musician in his able services at the Handel Festival, and we anticipate some choice performances at the Palace. To Mr. Manns is due the credit of bringing forward many works which, but for him and the Crystal Palace orchestra, would never have been heard in this country, and at the same time he has ever been ready to give a helping hand to our native composers when they have displayed the requisite ability. The works promised at the Palace for the winter season will, we think, satisfy the desires of all who love good music. Among the winter productions will be Beethoven's symphonies; those also of Mendelssohn, and symphonies of Schumann and Brahms. A variety of selections from Wagner's works, which are now as welcome in the concert room as elsewhere, will be included. Mr. Cowen's "Scandinavian Symphony" will be given, and conducted by the composer, and many other works will be performed by foreign and native composers. On Saturday, December 5th, Mozart's *Requiem* will be given, being the hundredth anniversary of the death of the immortal composer at Vienna. The orchestral works will be contrasted with a brilliant series of vocal and instrumental solos. In the list of vocalists we find Madame Giulia Valda, Mrs. Hutchinson, and Miles Anna Williams, Emily Spada, Charlotte Walker (her first appearance at the Crystal Palace), and Miss Macintyre, Madame Patey, Miss Dora Barnard (her first appearance at these concerts), and Miss Marian McKenzie. The list of tenors commences with Mr. Edward Lloyd; followed by Messrs. Henry Piercy, Iver McKay, Philip Newbury (his first appearance at these concerts), Mr. Braxton Smith, and Mr. Barton McCracken. The baritone and bass will be Mr. Eugene Oudin (his first appearance at these concerts), and Mr. Norman Salmon. The Crystal Palace Choir will sing at the fourth and ninth concerts. The list of instrumentalists includes the names of M. Emile Sauret (violin), Master Jean Gerardy (violincellist), and (for the first time at these concerts) the celebrated violin-cellist, David Popper. Of pianists there is an attractive list, including Miles Janotta, Fanny Davies, Clotilde Kleeberg, Adelina de Lara, and Herr Stavenhagen. Mr. Alfred Eyre will again act as organist and accompanist.

WINTER OPERAS.

SIGNOR LAGO has, after some difficulty, obtained a theatre in order to give his winter series of Italian operas. Signor Lago has secured the Shaftesbury Theatre, where he will commence on Monday, October 19th, and will produce Mascagni's *Cavalleria rusticana*, which has been performed at most of the Italian theatres with such great success. A variety of Italian operas, mostly of the lighter school, will be rendered by competent singers, and as Signor Lago undoubtedly did his share in the revival of opera in Italian, we hope he may be supported by the musical public. Sir Augustus Harris has always had a desire to try opera in English, and on Saturday, the 26th of September, commenced a series of morning performances with the popular *Carmen*, at Drury Lane. This is a venture which, under his able management, may possibly be extended.

MISCELLANEOUS MUSICAL ITEMS.

A THOUSAND pounds per night Madame Patti is to receive for her forthcoming performances in America. This is a sum which was thought sufficient for a whole season in past operatic days.—Madame Georgina Burns and her husband, Mr. Leslie Crotty, again announce that they will quit the Carl Rosa Company and start with a company of their own after Christmas.—Everybody will be pleased that the Queen appears to be taking greater interest in music than for some years past. In her younger days Her Majesty was a charming musician. Mendelssohn in his letters tells how beautifully the Queen played and sang when he visited Her Majesty at Buckingham Palace after the great success of his oratorio *Elijah*. The Queen has honoured Mr. D'Oyly Carte's *Mikado* company, which was performing at Aberdeen, with an invitation to Balmoral. Sir Arthur Sullivan's charming comic opera was given in excellent style. Chamber concerts have also been given at Balmoral by the Queen's command. The mention of the *Mikado* reminds us with no little regret that our English composer's health is not what we could wish it to be. The fame of the composer is extending, and a performance of *Ivanhoe* in Berlin is a noteworthy event in the progress of English music.—The new comic opera by Messrs. W. S. Gilbert and Mr. Cellier, intended for the Lyric Theatre, is in active rehearsal.—Commenting last month on the poor music to be heard in the theatres, we may follow up the subject with a word of congratulation to Mr. John Crook the conductor at Drury Lane Theatre, who, in *A Sailor's Knot*, has cleverly introduced a number of old English nautical melodies with good effect. These are not only excellent of their kind, but are well arranged and are in complete harmony with the subject, which is a marine story of three-quarters of a century ago.—There will be some musical fun next season. The Chinese company from San Francisco are coming to London, and from what we have heard from a friend who has often visited the theatre, the musical accompaniments will be not only eccentric but almost startling. However, after the effects of the "Salvation Army" musicians, perhaps the Chinese orchestra will not take us by surprise, although it is reported that their sweetest melodies are like sounds of tortured animals to European ears.—The Gaiety Theatre reopens with a "new edition" of the burlesque *Joan of Arc*. In this light piece, as we mentioned at the time of its production, an attempt is made to raise the character of burlesque music.—The return of the distinguished contralto Madame Patey is announced. She will shortly be heard again on the concert platform. The Brothers De Reszke have paid a visit to their farm in Poland. The celebrated vocalists are very fond of rural sports and country life generally.—Madame Nordica has returned to America for a series of important musical engagements in the States.—The next opera at Mr. D'Oyly Carte's splendid theatre will be *La Basoche*, which is put in rehearsal and will be performed alternately with *Ivanhoe*.—The doings at Worcester Festival will be found recorded elsewhere, but it may be well to refer to the important programme set forth for the Birmingham Festival in October.

Musical Notes.

AFTER several postponements *Lohengrin* was produced at the Paris Opéra on Wednesday, the 16th of September. Within all passed off quietly and satisfactorily, the work being well, nay, enthusiastically received. The *mise en scène* was magnificent, and the interpretation by the principal singers—Van Dyck (*Lohengrin*), Mme. Caron (*Elsa*), Mme. Fierens (*Ortrud*), Renaud (*Telramund*), and Delmas (the King)—as well as by the chorus and orchestra under the direction of Lamoureux, excellent. Outside matters were much less satisfactory. Crowds gathered, people refused to obey the police, arrests were made, the *Marseillaise* was sung, "Vive la France" and "Down with Wagner," was shouted, and finally the mounted Republican Guards had to charge the unruly mob. The number of arrests made is officially stated to

have been 680. Ten of the persons arrested were charged with assault, violent conduct, rioting, and disregard of the orders of the police, and sentenced by the magistrates of the police court to terms of imprisonment from six days to four months. The second performance on Friday, the 18th of September, likewise passed off satisfactorily. There was excitement and some disorder in the streets, but much less than on the occasion of the first performance. In the house two violent anti-Wagner journalists were refused admission, and during the second act M. Morphy, the anarchist, and M. Dermont of the *Intransigeant*, were arrested, being charged with creating a disturbance. The occupants of the orchestra stalls complained of missiles thrown from the upper galleries.

THE Paris publishers of musical dramatic works having been accused of combination with the object of preventing the *Lohengrin* performances, eight of them sent to the papers a declaration that is a formal denial of the accusation. The names of the eight gentlemen in question are Choudens fils, Alphonse Leduc, Léon Grus, Lemoine et fils, Heugel et Cie., P. Maquet et Cie., A. le Beau, and Richault et Cie.

THE new directors of the Paris Opéra will commence their reign on the 1st of January. The first novelty is to be Reyer's *Salammbo*. After this may be expected the ballet *Don Quichotte* (with music by Wormser), Berlioz's *Prise de Troie*, and Massenet's *Hérodiade*. An altogether new opera will also be produced in the course of 1892.

M. BERTRAND, the chief of the coming directors of the Opéra, has had the good idea of founding an *école de chœur* conform with the already existing *école de danse*. So that the Opéra will in future have a supply of trained chorister-singers as well as dancers.

THE Opéra-Comique opened again on the 1st of September with Bruneau's *Rêve*. On the following day, Delibes' *Lakmé* was revived. A revival of Massenet's *Manon* is in preparation. Next the attention of the public will be directed to the production of Mascagni's *Cavalleria rusticana*, Delibes' *Kassy* (with Mlle. Calvè), Poïse's *Carmosine*, and Berlioz's *Les Troyens*.

THE fare provided at the lesser houses consists, at the Bouffes-Parisiens, of the comic opera *Eros*, the words by Noriac, Jaimes, and Maurice Bouchor, the music by Paul Didal, and of a three-act piece, the words by Maxime Boucheron, the music by Audran; at the Gaîté, of a grand spectacular piece, *Le Voyage en Amérique*, the words by Chivot and Vanloo, the music by Léon Vasseur; at the Renaissance, of the three-act operetta *Mademoiselle Asmodée*, the words by Paul Ferrier, the music by Victor Roget; at the Folies-Dramatiques, of the three-act vaudeville-operetta *Le Mitron*, the words by M. Boucheron and Antony Mars, the music by André Martinet, and of the three-act comedy-vaudeville *Cliquette*, the words by M. Busnach, the new airs by Varney.

ANDRÉ MESSAGER has returned to Paris with a complete opera in his portfolio. The libretto by Georges Hartmann and André Alexandre is based on Loti's *Madame Chrysanthème*.

THE Brussels La Monnaie opened on the 5th of September with *Roméo et Juliette*, which was followed on the 6th by Messager's *La Basoche*. These performances gave great satisfaction; both the old and new members of the company pleased. Bruneau's *Le Rêve* will be the first novelty. The promised, or at least hoped for, *Samson et Dalila*, *Cavalleria rusticana*, *Othello*, *Les Troyens à Carthage* and *Le Crépuscule des Dieux* (*Die Göttendämmerung*) are said to have been abandoned.

THE centenary of Meyerbeer's birthday was celebrated at the Berlin Royal Opera House by a performance of *Robert der Teufel* on the 5th of September. Already the

preceding day Kroll's Theater had done honour to the composer by a performance of the *Prophet* (with Goetz and Moran-Olden). At the same house Goring Thomas's *Esmeralda* was produced with success on the 26th of August. The composer's taste and technical adroitness are especially praised. Goetz seems to have been the instigator of the performance.

IT is reported that Mascagni's *Freund Fritz* will be the first novelty at the Berlin Royal Opera House. Others are Sir Arthur Sullivan's *Ivanhoe*, Franchetti's *Astræl*, Ritter's *Wem die Krone*, Mascagni's *Cavalleria rusticana*, and Taubert's ballet *Prometheus* (with Beethoven's music). The centenary of Mozart's death-day (December 5th, 1791) will give the occasion for a series of performances of Mozart's operas, including *Così fan tutte*, *Titus*, and *Idomeneo*.

DURING Xaver Scharwenka's stay in America Dr. W. Langhans will be the director of the Berlin Conservatorium founded by the first-named musician. The choice cannot but be regarded as a happy one.

DRESDEN, which distinguished itself in August by again performing the whole of the *Nibelungen* tetralogy, is now preparing a cycle of Mozart's operas for the commemoration of the centenary of the master's death-day.

ONE of the most curious canards that have been sent abroad for a long time is that Mme. Cosima Wagner is busy finishing a score of which her husband had composed only fragments.

DR. CARL REINECKE'S *Der Gouverneur von Tours* will shortly be produced at Schwerin.

A GERMAN composer of the name of Alexander von Fielitz has written an opera, entitled *Vendetta*, which is based on the same subject as Mascagni's *Cavalleria rusticana*. It was finished before the Italian work became known, and will this winter be produced at Lübeck.

A MONUMENT has been erected on Wilhelm Taubert's grave (Jerusalem Cemetery, Berlin). It has on one side a relief portrait of the composer, and on the other side the opening bars of his widely-known song, words and music, "Schlafl' in guter Ruh."

THE Vienna Opera House celebrated the centenary of Meyerbeer's birthday on the 5th of September by a model performance of the *Prophet*, with new decorations and costumes. The audience applauded most enthusiastically. Fuchs conducted, the principal parts being entrusted to Herr Winkelmann, Fräulein Lehmann, and Frau Kaulich. The novelties of the present season will be the Spanish opera *Die Liebenden von Teruel*, by Tomas Breton (on October 4th, the Emperor's birthday), *Ritter Pasman*, by Johann Strauss (on November 18th, the Empress's birthday), *Werther*, by Massenet, and the ballet *Das Glockenspiel*, by Camille de Roddaz and Massenet. In commemoration of the centenary of Mozart's death-day there will be given a series of the master's operas, which will include not only *Titus*, but also *Bastien und Bastienne* and *Die Gärtnerin aus Liebe* (*La finta Giardiniera*).

THE Swiss Festival of Independence was celebrated on the Grütli by the performance of a cantata, the words of which were taken from Schiller's *Wilhelm Tell*. Arnold, of Lucerne, composed the music. The 600 singers who executed the work belong to the principal choral societies of Switzerland. Bern had a dramatic festival play by Pastor Webber de Höngg and Munzinger, the former being responsible for the literary, the latter for the musical part of the work. There were two performances by 700 chorus singers, 120 instrumentalists, and Olga Blotnitzki as vocal soloist. A platform and auditorium for 10,000 people was erected on the Kirchenfeld near the town.

KARL KRAFFT-LORTZING, a grandson of Lortzing the

composer of *Zar und Zimmermann*, has composed a three-act romantic comic opera, *Die drei Wahrzeichen*, which will be first heard at Stettin.

A NEW opera, *King and Minstrel*, the words by Hugo Klein, and the music by Joseph Kerner, had a great success at Pesth.

ONCE more there comes from Italy a rumour about Verdi's *Falstaff*. The opera will be finished in a couple of months, and the composer's only difficulty is to find a suitable interpreter of the title-part. But as yet the *maestro* knows of none. On the other hand he has chosen Sigrid Arnolds on for the principal female part.

AMONG the works to be produced during the next season at the Milan La Scala are the new opera *Valli*, by Alfredo Catalani, the ballets *Radape*, by Grassi, and *Ermazza*, by Pratesi, and probably also Saint-Saëns' *Samson et Dalila*.

MANY Italian municipalities refuse to continue their subventions to the theatres. This may lead to not a few remaining closed, and must lead to the deterioration of many.

LATELY a number of interesting pamphlets have been issued from the press : A. J. Hipkins' *Cantor Lectures* (3) on *Musical Instruments*, a brief survey of a large subject by one who is intimately acquainted with all its details ; Handel's "Messiah": *Discovery of the Original Word-Book used at the first performance in Dublin, April 13, 1742*; with some Notes (printed for private circulation), for which admirers and students of Handel are beholden to Mr. James C. Culwick ; and *La Gammè Musicale, majeure et mineure*, by Charles Meerens, a publication which the author describes as "the fruit of a quarter of a century's meditation."

LAST month we omitted to record the death at Antwerp of Dr. F. L. Ritter, the American composer and writer on music, best known in this country by his *History of Music*.

FROM Leipzig comes the announcement of the death of Frau Livia Frege, the excellent singer, and friend of Mendelssohn and Schumann.

AT Baden-Baden died the Russian Prince Nicolai Youssouffoff, a violinist, composer, and writer on music.

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